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innocently employed in their musical, than in some of their political movements. The avenging Nemesis visited Henry VIII. for his table sensualities, in the form of a bad leg, which rendered it terrible to approach him, and made the heads of his faithful subjects fly off like apples in an orchard on a windy day. In these times we must not look for dietetic maxims. Montaigne consoled himself under the torment of a *calculus*, that it was a gentleman's complaint, and not one common to labourers and villains. Drunkenness was not frequent, but he allows that people generally drank too much, rather what they could than what they ought. His own stint of wine at dinner was a pint and a half; and both he and his father before him, were accustomed to have it stand open in the buttery for some hours before they used it. How odd and how very unpleasant! He had a great contempt for medical science, and when he was poorly, often got well by merely changing his red wine for white.

Shakespeare describes the Englishman as "potent in potting"—as one who "sweats not to overthrow your Almaine;" and a good-humoured laugh may be seen in the oddity of his phraseology. There is still a legend at Stratford-on-Avon of his having been personally concerned in some exploit of this kind, with lads who liked to stand by their ale, and of his having been among the vanquished before the grand attack began. Perhaps he was of the humour of that merry Greek, who claimed the prize at a drinking match because he was the first tipsy—a pleasant and ingenious practical satire.

As Christmas has its own peculiar melancholy, and obliges us by its stated gatherings to reckon up the "kindly hearts we have known," we are fully entitled to compensate ourselves with the humours and oddities of our ancestors, who have long since travelled the common road. Mr. Lamb's "Gone or Going," presents a pathetic muster of his varied acquaintance, including "rich Kitty Wheatley," and "fat Clemiston's widow,—lusty as Dido." Lastly, he mourns that:—

"— Gallant Tom Docwra,
Of nature's finest crockery;
Now but thin air and mockery,
Lurks by Avernus."

All annual festivals oblige us to these reckonings and to count the vacant places. There is a striking picture of convivial solitude in a German romance of 'La Motte Fouqué.' The time is gothic and the scene Scandinavian. An old knight accustomed to entertain his friends in the hall of a castle which "looks out eternally to the lone sea," as he loses them one by one, has their places at table filled by their armour, and at last does the honours alone in the midst of empty shells—ghastly memorials of vigour and activity. In

our youth, Jack Bannister, the comedian of pleasant memory, attempted to give a regular Christmas dinner at Hampstead to thirty, but he could not keep it up long with the same people.

It devolves, therefore, upon young eyes and cheeks to infuse sempiternal enjoyment into Christmas, for the wrinkles and scars of time get deep, and laughter itself grows serious. Meanwhile it is proper to examine all old chronicles, bills of fare, accounts of modes, customs, dress, and dances, which may enhance pleasure. We are privileged to parade Queen Bess in her cloth stockings, and to exhibit the Earl of Essex dancing a cotillon in trunk breeches with Lady Hunsdon in a fardingale. Christmas authorises mummeries; and Twelfth-night exhibits pleasant vicissitudes in life. We would merely advise the king to take his part in the singing and to keep wassail briskly, whether his style be ancient or modern—whether he be surrounded with knights, or whether, like George III., he shout continually for his favourite Bow-street officer—Townsend! Townsend! The sudden extempore filling out of dignities is a peculiar department of English farce and character—we see it in the humour of our mock elections—Mayors of Garrat, &c. Every one seems to say, "Just give me the money, and see if I couldn't play the great man as well as the best of them."

For curious additions to the usual Christmas larder, let the reader consult the bill of fare of the Bush Tavern, Bristol, for Xmas., 1800. We find among the poultry—owls, bitterns, a cuckoo, starlings, &c.! Is it credible that they are edible? Quin, the actor, who would have sailed with Apicius to eat lobsters, used to visit the Bush, famed for turtle and punch. This cynical gastronome assisted much to promote the union of John Dory and Ann Chovy—it was, he said, the only marriage in which he had an interest. They are pleasant guests who square accounts with their hosts by sending a good thing out of the mouth for every good thing they put in.

CURSCHMAN.

CHARLES FREDERICK CURSCHMAN was born in Berlin, June 21st, 1805. He was distinguished in his boyhood for possessing an unusually beautiful soprano voice, upon which a degree of culture was bestowed very unusual amongst boys. He frequently undertook to sing the solo part at public schoolfeasts and other musical performances, astonishing his audience with "Arie di Bravura," such as that in Graun's "Der Tod Jesu."

His father, who was a merchant in Berlin, had, however, no intention of bringing up his son to the profession of music, and the principal pursuit of the young Curschman for several years was the study of Jurisprudence; but his love for Music became so paramount, as to decide him to dedicate his whole life to its study. In pursuit of this resolution he repaired to Cassel, where he studied the theory of music and com-

position, during four years, under Spohr and Hauptmann. It was during these days of study at Cassel that Curschman composed several works, and of these a short opera, named *Abdul and Erinnich, or, the Two Dead Men*, and a sacred piece, were performed in public, and received great applause.

In 1829, Curschman returned to Berlin, in which city he constantly resided, with the exception of occasional short tours through Germany, France, and Italy.

He became favourably known to the public as the composer of several elegant songs, the popularity of which was much increased by his tasteful manner of singing them. He seems to have been extremely fastidious in the selection of what compositions he would give to the public; and his printed works, during several years, were confined to about nine books of songs. The consequence is, that they are almost all excellent in their way, and are vivid musical illustrations of his judiciously-chosen poetry. Death put an early period to his promising career, in the year 1841. Several compositions of Curschman have become favourites with the English public, who were first attracted to his music by the two charming trios, "Ti prego o Madre pia," and "L'Addio," first introduced by Miss Masson, who had them from the composer, and for whom they were first printed in this country.

TO CORRESPONDENTS.

We must again remind those advertising friends whom we are obliged constantly to disappoint, by their advertisements arriving after we go to press, that we require them six clear working days before the end of the month at latest.

Arrangements have been made to secure further efficiency in our Brief Chronicle of the Month, by placing that department under the care of a gentleman of experience. Our space is necessarily limited this month, owing to the length of our music.

Subscribers who may wish to dispose of Sir John Hawkins' History of Music, would confer a favour by communicating with our publisher.

A Subscriber, Chelsea, will find the glees he mentions in the Glee-Hive. We avoid reprinting the same glees in our Journal.

Violoncello.—See Thematic Catalogue to Mozart's Pianoforte Works, in which are several fine trios and quartets.

E. C., City, will find the promised particulars of the composer Curschman in our present number.

Brief Chronicle of the last month.

JACKSON'S "ISAIAH."—We announced in our last the performance of Mr. Jackson's new oratorio, *Isaiah*, by the Liverpool Choral Society. The following opinion is taken from a well-written critique, which appeared in the *Liverpool Mail*:—"Mr. Jackson's conceptions demonstrate strength of mind, together with a command of means which must assuredly fix him firmly in the very highest rank of composers; and we can most certainly congratulate him upon a career which promises a permanency equal to its brilliance." The performance gave the highest satisfaction to a very numerous audience.

THE CLIFTON AMATEUR MADRIGAL SOCIETY gave a performance on the 11th of November, at the Victoria Rooms, Clifton.

THE ENGLISH GLEE AND MADRIGAL UNION assisted at Mr. J. A. Baker's concert, on the same evening, at Birmingham.

THE AMATEUR CHORAL SOCIETY commenced their meetings on the 19th, at the residence of Mr. Charles Salamon.

ROYAL SOCIETY OF MUSICIANS.—The members of this excellent society have recently become the possessors (by gift) of the splendid pianoforte made by Messrs. Broadwood for the Great Exhibition. The beauty of the case has never been equalled; the tone of the instrument is on a par with its outward adornment. The benevolence of this firm is proverbial—repeated proofs of the sympathy felt by it, for the less affluent and afflicted members of the musical profession, have been given. A reference to the subscription list of this society alone, will prove the justice of this assertion. We believe the value of the pianoforte is estimated at £2,000, the cost price exceeded £1,200.

THE TILlicOUNTRY CHORAL SOCIETY, which was established about a twelvemonth ago, gave a performance on the 24th ultimo, under the direction of Mr. Archibald Browning. Selections were made from Novello's arrangement of various oratorios and anthems by Farrant, Dr. Tye, &c.

The committee of the CLASSICAL HARMONISTS' SOCIETY (Clifton), announce Handel's *Israel in Egypt*, for the 9th of December.

A concert has recently been given by the YORK CHORAL SOCIETY, under the direction of Mr. Hopkinson. The programme consisted of both sacred and secular music.

THE HANLEY AND SHELTON PHILHARMONIC SOCIETY, established some years ago, has recently received a new impetus from a change in the management; the members gave a concert, under the direction of Mr. G. Simpson, on the 10th, with great success.

DR. S. S. WESLEY has just opened the new organ at St. Jude's Church, Southsea.

The members of the MUTUAL IMPROVEMENT SOCIETY at Watton, held a soirée on the 6th of November.

THE MARKET WEIGHTON CHORAL SOCIETY gave their first concert on the 30th of October, in the National School Room. The selections principally were made from glees which have appeared in *The Musical Times*. Mr. Jackson, of Masham, presided at the pianoforte.

A soirée was given on the 4th, by the POPLAR AMATEUR SOCIETY. The music performed, consisted of a selection from *Acis and Galatea*, and a variety of glees and madrigals, under the direction of C. Robinson.

VOCAL CONCERTS ON A NOVEL PLAN.—The first of a series of Concerts will be given at Exeter Hall, on Thursday Evening, December the 11th. The chief characteristics will be the illustration of the National Music of England, in Songs, Madrigals, and Glees, by Eminent Solo Singers and an efficient Chorus, The National Music of Germany will also be illustrated by a German Choir. Arrangements are making to combine instruction with amusement for the audience, by providing all with the printed music of the concerted pieces, &c.

DEATH OF DR. MAINZER.—It is our painful duty to record the death of Dr. Mainzer, a gentleman distinguished for his zeal and philanthropic exertions in the encouragement of a popular taste for music. He was born at Treves, in 1801; and at a very early age showed a desire to cultivate the art, in imparting a knowledge of which he subsequently so greatly excelled. He was a performer on several instruments, including violin, piano, oboe, horn, flute, and bassoon; at twelve years of age he could read the most difficult music at sight, and he had also made some very creditable efforts in composition. After studying mathematics and natural science, at twenty-one years of age he became an engineer of mines, but, finding his health decline, he embraced the church as a profession, though still continuing to study the "divine art." He made, soon after, a tour of Germany, and visited nearly all the great masters in musical science—spending some time in the family of Rinck. After two years ab-